TRILHAS SONORAS

VAMPIRO: (por Rob Hatch, da White Wolf)

She's Lost Control (Joy Division) - the classic Gothic-Punk song from one
of the darkest albums (*Unknown Pleasures*) in modern music history, this song
is
ideal when the player faces frenzy, particularly frenzy from one of the
character's
tragic weaknesses, when she has no Willpower left and the Beast is rising fast.

Bela Lugosi's Dead (Bauhaus) - So obvious it's a clich, but you can't not put
a song whose chorus is "Undead, undead, undead" on the list. Probably the
classicVampire song, although I still like "She's Lost Control" better.
She's In Parties (Bauhaus) - Toreador having a bash? Turn on this one. The
moody, elegant/grungy music and the depressing lyrics convey the ultimate
futility
of the undead haute couture and their desperate quest for beauty in a
decaying
world.
Inside the Termite Mound (Killing Joke) - One of the best "The city is a
stagnant, industrialized hell" songs ever written, this song is ideal for groups of
Kindred walking around the deserted, rusting industrial parks, crumbling slums,
faceless corporations and stagnant malls of a Gothic-Punk city. After hearing
this, Kindred might well not care about their feeding habits anymore. From
Extremities, Dirt and Various Repressed Emotions.
Blood & Family (Liers in Wait) - Liers in Wait is a local death-rock band native
to Atlanta, so you may not be able to find this in your area, but if you can find
the album (*Spear of Destiny*), snatch it up. "Blood & Family" is an all-out
musical assault, a mixture of metal, grunge and techno music ideal for Sabbat
havens and the like.
I Remember Nothing (Joy Division) - Another cut from *Unknown Pleasures*,
this song is best reserved for when the characters have lost something
important (a friend, their self-worth, a crucial fight, or the last vestiges of
Humanity) and are wallowing in a nihilistic stew of meaninglessness. Possibly
the most depressing song I have ever heard - the bass sounds like the
countdown to Doomsday and the glass shattering at the beginning and end of
the song evoke a sense of desolation and futility like nothing else.
Vacancy (Scratch Acid) - Probably containing the best drumming I have ever
heard, this song about slow, creeping insanity merges a razor-edged garage-
style guitar over a dark and sweeping keyboard. Perfect background music for
capturing the gradual disintegration of Vampire society - the lies they tell
themselves in order not to face the terrible truth they subconsciously know
exists.
Police Truck (Dead Kennedys) - Wanna get your Anarchs good and mad and
ready to stake and bake the Prince, the Primogen, the Elders, the Inquisition,
the Lupines and the Methuselahs behind the whole mess? If this song doesn't
motivate your Troupe to get up and kick some Fifth-Generation butt, they really
are walking dead. From *Fresh Fruit for
Rotting Vegetables.*

Lucretia My Reflection (Sisters of Mercy) - If your city has a dance club catering to Anarchs, this one'll be playing inside. Every 15 minutes. The throbbing dance beat screams night life and easy blood while also conveying the ultimately mechanical and meaningless aspects of the whole scene. For all I know, Andrew Eldritch is a Vampire - he sure looks like one. From *Floodland*, an all-around great album for this genre.

Love Will Tear Us Apart (Joy Division) - A poignant, dirgey cry of desperation and need, this song is both beautiful and depressing, and makes good background music for failed relationships and the like, such as when a Kindred's mortal lover discovers her true nature. From *Substance.*

Saturn, the Bringer of Old Age (Holst) - From Holst's symphony *The Planets*, very few pieces of music are as shockingly gloomy as this. With this slow, crawling soundtrack in the background, the players will truly feel Damned.

A Forest (The Cure) - So they wanna go Lupine hunting out in the great outdoors? Not after they hear this one. The throbbing bass and lost, reverberating vocals will paint a rather unpleasant picture of the wilderness ("Suddenly I stop/But I know it's too late/Lost in a forest - all alone"). From *Seventeen Seconds.*

Three Imaginary Boys (The Cure) - Eerie. From their first album (*Boys Don't Cry*), this song evokes pictures of leering, deserted houses and silent churches covered with gargoyles. Robert Smith's voice, crooning in the middle of the gloomy strumming like a demented child, ends on a plaintive "Can you help me?"

Fight Fire with Fire (Metallica) - From the classic thrash album *Ride the Lightning*, this song is fast as hell and a must for gory combat or Diablerie ("Do unto others/as they've done to you/but what the hell is this world coming to?")

Three Days (Jane's Addiction) - When the long dark night of the soul is finally over, when the crisis of the Vampire's humanity has passed - for better or worse, or when Golconda is finally attained, play this. Great for coming down off really hard and tense scenes - this song isn't necessarily happy, but it evokes the peace of resignation nicely. From *Ritual de lo Habitual*.

The Last Beat of My Heart (Siouxsie & the Banshees) - A relaxing yet still haunting song, this is a good first song to play in a session, right when the players are waking up and watching the sun go down and the shadows lengthen. From *Peepshow*.

Kerosene (Big Black) - Another industrial wasteland/Anarch song, it also conveys the stagnation of Vampiric life and futility of struggle ("Nothing to do/But sit around at home/Sit around at home and stare at the walls/Stare at each other and wait till we die"). Good for conveying a mood of senseless violence, such as when two factions who should be working together are manipulated into conflict. From *Atomizer*.

Danse Macabre (Saint-Saens) - Another classic **Vampire** song, the slow, plaintive beginning, gradually picking up into a whirling crescendo, is ideal for Nosferatu gatherings and Toreador balls alike; the cockcrow at the end will also remind your players of their eternal enemy, the sun.

Cracked (Jesus & Mary Chain) - THE song to play at Malkavian clan gatherings, this song from *Barbed Wire Kisses* features a crunching drone in the middle of a feedback whine like ground glass and ominous vocals that break into a reverbating insane wail at the end.

Shadowplay (Joy Division) - Yet another song from *Unknown Pleasures*, the dirgey bass drone carries this song into gloomy realms of locked doors and unfriendly, staring buildings. Good for building a mood of lurking doom.

The Three Shadows (Part 2) (Bauhaus) - If you can ignore Peter Murphy's comical mispronunciation of the word "Oedipus," this is a really twisted and scary song. Ideal for really eerie and vile parts of the city, as well as when the characters meet an Elder of the Sabbat face to face. From *The Sky's Gone Out.*

I Don't Want to Push It (Sonic Youth) - Desperate and brittle, this is the one to play when the characters are falling in over their head and are starting to freak out; Sonic Youth is one of the weirdest bands around in terms of playing style, and is guaranteed to keep your players on edge. From *Sonic Death.*

Body Count (Ice-T) - The ultimate Anarch song next to "Police Truck." The unrelenting lyrics and speed-metal guitar will whip your Troupe into a frenzy of combat and bloodsucking, hopefully directed at the Elders this song castigates. From *O.G. Original Gangster.*

Trapped Under Ice (Metallica) - Combining manic emotion with a sense of hopelessness and impending doom, this song will frustrate your players to no end if they are staked, in torpor or otherwise imprisoned. From *Ride the Lightning*.

Day of the Lords (Joy Division) - This one is from *Unknown Pleasures* as well (hell, just play the whole album - it's that good). Slow, droning and ominous, this one epitomizes Gehenna, the Jyhad, and the return of the Antediluvians. Good to play when the characters finally realize to their horror that they've been manipulated by a Methusaleh all along, and now she's thirsty

Headhunter (Front 242) - A song from one of the best techno bands around today, Front 242's "Headhunter" will get the characters into predatory mode. Almost cyberpunkish, the mechanical, fluid rhythm lets the characters merge into the crowds of the Rack looking for that special someone ("One: you lock the target/Two: you bait the line/Three: you slowly
spread the net/And four: you catch the man").

Paranoid (Black Sabbath) - One of the first heavy metal songs ever written, and in my opinion the best. The crunchy riff and whining distorted guitar is ideal for an Anarch adventure, the despairing, suicidal lyrics about the loss of humanity are suitable for any Chronicle. The line: "Happiness I cannot feel/And love to me is so unreal" perfectly captures the tragedy of Kindred existence. From the album of the same name.

Tin Omen (Skinny Puppy) - A great song for Vampiric battles in an urban hell-zone, this song combines techno/industrial grunge and a classic punk bass beat. The insectoid, screeching vocals are also sinister and unnerving.

Will We Survive? (Swans) - Like most Swans songs, deep, sweeping and utterly hellish - if you were to peer over a bottomless abyss, this song is what would be floating up out of the depths. Good for building tension - something always seems about ready to happen, but not quite. From *White Light from the Mouth of Infinity.*

Marian (Sisters of Mercy) - From the Sisters' first album (*First and Last and Always*), Marian is a moody dirge about emotional collapse and lost love - themes running through many a **Vampire** Chronicle.

The Drowning Man (The Cure) - A stark song devoid of hope, the flat, sorrowful vocals and wall-of-sound ending depict a world slowly sliding into

oblivion, which is, perhaps, what will inevitably happen to the Kindred in the long run. A good song to end an adventure with, just to remind them what they are - Vampires, bloodsucking parasites will almost no chance to avoid the Beast. From *Faith*.

Space-Opera:

Battlestar Galactica
Flash Gordon

Trabalhos de **John Carpenter** e de **Alan Parker.**
Música eletrônica moderna: **Vangelis, Jean-Michel Jarre, Tangerine Dreams**
Altamente recomendado: **Interstellar Suite,** de Amin Bhatia

Música clássica (clichês): **"O Fortuna"** de Carmina Burana; **"Cavalgada das Valquírias"** de Wagner; movimento **"Mars"** em **The Planets,** de Holst.
"1812 Overture" de Tchaicovksy para batalhas grandiosas em naves, e **"Wellington's Victory"** de Beethoven para batalhas de infantaria.